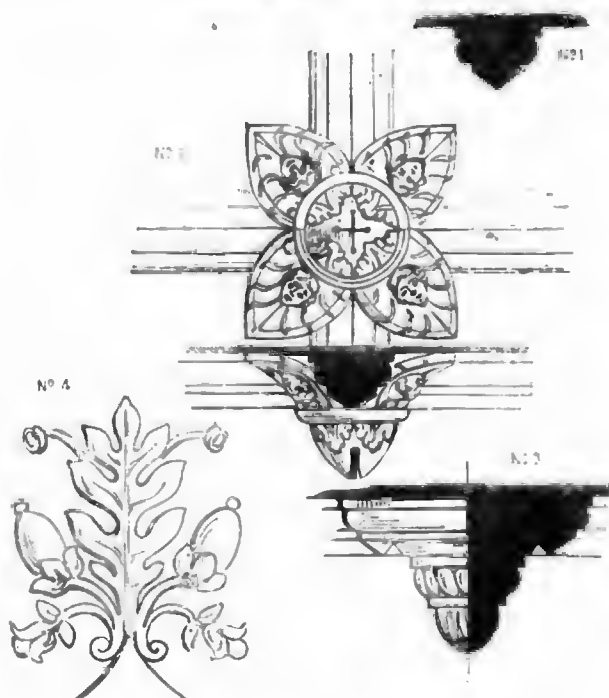


DETAILS OF CEILING.



GOSSIP FROM CONTEMPORARIES.

IN a running commentary on a recent number of our journal, the *Literary Gazette* objects to a portion of Mr. Cave Thomas's paper recommending the cheapening of art. He says, "if cheap art is to lead to a 'result,' similar to what cheap literature has done, it ought, in our opinion, to be most strenuously eschewed." Our good friend of the *Gazette* would find it difficult to prove this position. He adduces nothing in the article in question to do so, and with all that follows we agree, as doubtless Mr. Thomas would. He says, "we do not want tea-tray tinsels for sterling pictures, nor brummagem wares for efforts of genius. We have more than enough of low art; and as for the introduction of greater taste in the design of domestic furniture, it seems to us that nearly all that is now done and puffed in that line, is deteriorating instead of improving the articles experimented upon. [This is no reason why the design of domestic furniture should not be improved.] Nothing can be more puerile than the majority of the things the public are called upon to admire and purchase at rather high prices. We have performances in wood, glass, porcelain, china, ivory, bronze, silver, gold; chased, inlaid, carved, grouped; and when we have looked over a whole exhibition of them, we discover (with few exceptions) a marvellous deficiency of fancy and elegance, a poverty of invention, and a mere series of change-workings without regard to grace or utility. How inferior to the better times of England and of France, from Louis XIV. to the present day! Compare the plate of the era of the later Stuarts with the boasted trifling of 1845, and the notion of improvement will be laughed at."

Improvement is progressive, as we have often remarked, and one nation advances on what another has done before it. Thus, Sir Charles Fellows, in his account of the Ionic trophy monument, excavated at Xanthus, says that the evident similarity of the sculpture of many groups in the larger frieze, as well as in the treatment of the statues, to the Athenian and Phygalian sculptures, must convict

into two equal parts, and the water in one part is specially reserved for "rinsing" the linen; and as the water is always flowing and escapes to the same extent as it enters, the washing-

place may be regarded as a running-stream. A trough or gutter at the foot of the reservoir receives the water which escapes, and conducts it to a neighbouring kennel.



PUBLIC WASHING-PLACE, IN ROME.